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1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

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*796

66 Ho-o-o-o!
67 H'areri, h'areri. He!
68 H'areri, h'areri, h'areri, 'reri, h'areri. He!
69 H'areri, h'areri. He!
70 'Reri, h'areri, h'areri, 'reri, h'areri. He!
71 H'areri, h'areri. He!

Translation

66 Ho-o-o-o! An introductory exclamation.

67 H'areri, h'areri. He!

h', an aspiration, symbolic of a breathing forth, as the giving of breath so that a thing may live.

areri, a part of the word irarit, a particular place. The change of the h in the final syllable of the word to r when the abbreviation areri is sung is for ease of utterance and euphony.

h'areri. Translated above.

he! a part of the exclamation i'hare! meaning I think upon, I give heed to the significance of the act which accompanies this song. The change of the initial r in the last syllable of the word to an h, making it he, is for euphony.

68 H'areri, h'areri, h'areri, 'reri, h'areri. He!

H'areri, h'areri, h'areri. See line 67.

'reri, a part of the abbreviation areri, translated above.

h'areri. He! See line 67.

69 See line 67.

70 'Reri, h'areri, h'areri, 'reri, h'areri. He! See lines 67 and 68.

71 See line 67.

Explanation by the Ku'rahus

Blue is the color of the sky, the dwelling place of Tira'wahut, that great circle of the powers which watch over man. As the man paints the stick blue we sing. We ask as we sing that life be given to this symbol of the dwelling place of Tira'wa.

When the man has completed the painting of the stick he hands it to the Ku'rahus, who has already mixed red clay with water from a running stream in a shell, and he paints the straight groove red. This groove is the path along which the spirits of all the things that are to be put upon this stick of ash may travel as they go forth to give their help during this ceremony. "H'areri" is a prayer that the symbol may have life.

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We paint the groove red because the passageway is red through which man's breath comes and goes to give him life. The sun, too, is red, and the groove represents the straight path whereon the sun shines, the path which man must travel if he would live in peace and prosper. The teachings of this ceremony make a straight path along which if a man walks he will receive help from the powers.

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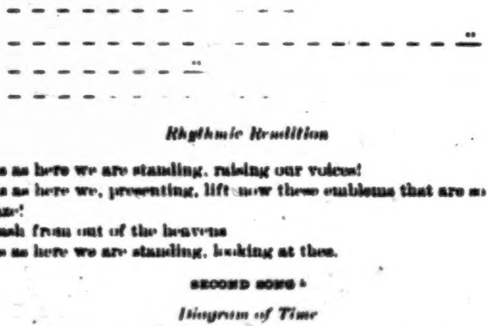
*533 the other powers are addressed, those at the four directions, the above, and the below, a six-phrase rhythm is used.

*796 The number of the repeats and phrases of the songs seems also to be connected with the ceremonial steps, which are in groups of four, [801] eight, and sixteen. The number sixteen is said by the Ku'rahus to represent completeness.

According to native measurement, the height of a man is equal to [826 804] the stretch of his arms. Looking at the diagram of the figure stepped upon the ground, we note that sixteen steps give the spread of the arms and the same number of steps marks the length of the man. This bears out the statement of the Ku'rahus that sixteen, or four times four, represents completeness.

FIRST SONG[a]

Diagram of Time



Rhythmic Rendition

*539 Look on us as here we are standing, raising our voices!
*796 Look on us as here we, presenting, lift now these emblems that are so holy up to thy gaze!
Swift, a flash from out of the heavens
Falls on us as here we are standing, looking at thee.

SECOND SONG[b]

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Diagram of Time

Rhythmic Rendition

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*539 Look down, West gods,[c] look upon us! We gaze afar on your dwelling.
*796 Look down while here we are standing, look down upon us, ye mighty!
Ye thunder gods, now behold us!
Ye lightning gods, now behold us!
Ye that bring life, now behold us!
Ye that bring death, now behold us!

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[a] Music on page [illegible].
[b] Music on page [illegible].
[c] Gods, meaning powers, is used solely on account of the rhythm.

BIRTH

843 The first signs of pregnancy were received with rejoicing by the married couple and their families, who at once began preparing suitable presents for the child. During this period certain restrictions were placed upon the expectant mother and her husband. One of the most important of these prohibited the husband from killing or looking at animals other than the red deer, the flesh of which [825] only his wife was permitted to eat. If the man killed a deer, he jumped over it twice from right to left and twice from left to right, and then scattered a handful of dust over the animal; otherwise the child would be influenced by the deer. If he killed or looked at other animals, they would cause the child's appearance to be like that of an animal.

843 538 825 This restriction is illustrated by the following two tales. Once, the husband of a pregnant woman was trapping beaver and otter. One day the man killed an otter, took it home, and skinned it in the presence of his wife, so that the woman saw all that he did. When she gave birth, the child was part otter and part human, and died soon after. At another time a man went hunting during his wife's pregnancy. He found a badger, shot it through the eye, and took the skin home, showing it to his wife and relating the circumstances of how he got it. Though she tried to prevent his telling about it and tried not to see the skin, her child was born blind.

843 During pregnancy the wife was forbidden the use of any form of knife in the preparation and cutting [illegible] food, for to do so would sever the umbilical cord and cause [illegible] child to bleed to death. The husband was also careful in the care of his ponies and kept away from those that were lariated. Should he become entangled [825] in the lariat the child would be strangled or injured in the delivery. A pregnant woman refrained from drinking with a horn spoon or [415] from a small earthenware vessel which was used as a dipper, as she would drink in the sound supposed to reside in the utensil. The noise would enter the embryo's ears and the child would be born [827] deaf. In other words, practically all forms of congenital deformity 843 538 [845] were ascribed to the violation of restrictions imposed during pregnancy. Even twins were supposed to owe their origin to the fact that in ancient mythological times a woman seduced a man, he believing her to be a woman of whom he was very fond. When they had lain together in the timber beyond the village, she jumped up and laughed at him. In her shadow he saw her ears move and looking closer saw a deer running away. The man in vain tried to